THE DODGE RECEIVED THE CORRESPONDED AND ADDRESS ASSESSMENT OF THE PROPERTY OF THE

MUSICAI

Gonnod's "Fanst" in an English Dress at the Acade ay of Music. Last evening the Academy of Music presented a scene which, for brilliancy and down. right bewilder og enthusiasm, bas never been equalied on any other occasion when a musical programme was presented in that historical building. Notwithstanding the execrable state of the weather, every seat in the upper portion of the house from which the stage was visible bad an occupant, while the airdes of the lower Boor were crowded with the helders of "standing lickets." From Drst to last the enthusiasm was unbounded, and at the close of the third act it reached a point which absolutely partook of franzy. In response, Miss Etchings and Messrs. Campbelland Castler presented themselves before "the curtain. Anoth or wild outbarst followed, and the same trio appeared again. But this was not enough. and the enthusiasm continued until Mra Segu & made her appearance, escorted by Mes. As Campbell and Castle. The thundering p' andits still continued, and Mr. Dietrich, the ' sader of the orchestra, to whose zeal and skill frie success of the evening was in great measur ge owing, stepped to the footinghts; and, in ans wer to still another round of cheers, Miss Rich! mgs and Mrs. Seguin alone appeared. Even afte r this unprecedented ovation, a portion of th se audience were disposed to continue the apr Asuse, but the effort falled through sheer e The

secasion of all this uproar was the first station on an American stage of Gounou's A of Faust in an English dress. That the esentation of this classical and difficult sposition deserved such a reception is someast questionable; and yet, when we rememor the fact of its being the first attempt to produce it in English, and that this attempt was rewarded with an essentially decided success, we do not think the audience exceeded The bounds of propriety. Miss Richings cannot ming poorly if she should strive to do so. Still, her voice lacks that deeply sympathetic vein which the rote of "Marguerite" imperatively demands; and although she performed her part exceedingly well in English, it was as a whole, unequal to what a critical audience would have demanded of an Italian or German prima donna. The same may be said of Mr. Campbell's "Mephistopheles." He had a decidedly Satanic air, but there was not quite enough of the diableric about it. His nose was too short and blunt, his moustach os not long and wiry enough, and his fingers might have been more crooked. He made an earnest effort to reach the low, rumbling notes of the flend, and succeeded well in the main, but will doubtless succeed much better with the practice of the future. The "Faust" of Mr. Castle and the "Siebel" of Mrs. Seguin, however, were fully equal to the requirements, and, in truth, far in advance of the style in which they are usually rendered; while Mr. Seguin as "Valentine" was quite as good. Putting it all together, the audience were gratified with the whole per formance, and justly so, in the minds of the more critical portion. The first presentation of Faust in English was certainly an event in the musical world, and even a moderate success would have been a sufficient reward for the endeavor. This afternoon, the present season will be brought to's close with another representation of Faust, and we are glad to know that the troupe will visit us again in the spring,

DRAMATIC.

"The Lottery of Life" Contrasted with the Legitimate Drams. As every playgoer in the city knows, the

Walnut Street Theatre has this week been the scene of "a Picture of Men and Manners of the Present Day," entitled The Lottery of Lafe, This play is understood to belong to the sensational order, and it certainly deserves the title, for a more decided sensation has never been produced in the theatre whose boards have of late repeatedly witnessed the triumphs of such brilliant actors as Booth, Forrest, Jefferson, Clark, and Mrs. Lander. During the three weeks of Mr. Forrest's recent engagement the establishment was crowded every successive night, but The Lottery of Life has charms of which Spartacus and Richelieu could not boast, and in consequence the multitudes which thronged the theatre to witness these specimens of the legitimate drama are entirely outdone by the hosts which struggle for admission to the former. Mr. John Brougham, who presents in his own genial person the happy but unusual combination of a successful playwright and a brilliant actor, is the author of the new sensation; and in its conception he has left the sensational style to which we are accustomed in these latter days a half century in the rear. A faithful idea of the scope of the new play may be gathered from the remarks made by the author, in response to an imperative demand for his presence before the curtain, at the close of the second act, on the night of its first presentation-The facetious comedian, in that inimitable manner which characterizes his speeches be-

"Ladies and Gentlemen-I am very much sobliged to you for the distinguished honor rwhich you have conferred upon me; but weally I find myself at a loss for words befitting this occasion. (Cheers.) However, I will say that I am much indebted to you for pronouncing this play a success before you had seen it, y crowding the house on this, the first evenig. I thought you had had quite enough of e classical drama for a few weeks past (strik-; a Forrestian attitude, to the intense delight be audience), and I thought I would give samething in the way of bine lights and brim Mone, for a change. (Loud cheers.) I apologetically of the production, but speak. what a 'cos it matter, since we are both suited? You we at trash, and here you have it; I want cash, an dil have it. (Loud cheers of attestation.) B at I warn you that what you have already so ben is nothing in comparison with what is to come. As soon as the curtain rises, a pistol will be fired, and timid ladies will please prepare to f. dnt. Then will come a few knock downs, inter. Wereed with brimstone and thunder, and a nyarderer will meet his just deserts-" And so on, the same thing over and over again, for fifteen minutes or more, the andience meanw like convulsed with laughter and aproartous wi, b applause,

tween the acts, spoke somewhat as follows: -

A glance at the p sogramme for the evening, in the art of concocting which John Brongaum is assuredly without an equal, gives a further and still more damaging the to the character of his latest sensation. T. NS, the men of the present day," whose "man wars" (save the mark!) are pictured, are "Te Wy, the swell, a scampish character, on the chanc "," personated by the irresistible Brougham him. wif "Mordie Solomons, alias Alleraft, a dcuble-fa sed char acter, on the cross," "Bob Mawley, a pulguacion s character, on the stop," "(nl Tommy, a pramiscuous diaracter, on the loose," "Dodgers, a villataous character, on the shove;" "Walter, a useful character, on the tip;" "Miss Tartar, an ascorbetic character, on the jaw:" "Emily Summers, an Interesting character, on the spoon," Polly O'Hale

loran, a fascinating character, on the make," and divers others, on "the worry," "the square," "the growl," "the beat," "the grab," "the quiet," and "the tramp." The unmannerly creatures whose "manuers" are woven into the startling plot are picked up in and around the Fifth Avenue Hotel and other prominent and promiscuous localities of that great hot-bed of vice commonly known as New York. That there are just such people in the metropolis is probably the case, although we confess that we have not as yet encountered the prototypes of all of them, and do not regret our inexperience in the lottery of life. Vanity Fair is a very tame affair in comparison, and if both Cherry Hill and Sing-Sing were turned inside out, we very much doubt if they would

furnish appropriate material for easting the

play according to nature. And yet, such eager and enthusiastic crowds attend the performance of this sensation as are never present when any of the old classical tragedies, or more moderate modern sensations are rendered by the most accomplished men and women on the stage. And if John Brougham himself were to vary his present engagement with a single personation of his charming character of "Dr. Savags," the receipts of the nonse would doubtless be pulled down from \$1500 to \$300. The fact is a lamentable one, which all true lovers of the dramatic art must join in regretting. But what can be done? Let the press assail it, and drive it off the stage, says one. But our indignant friend well knows that nothing of the kind can be accomplished. The newspaper critic who should deliberately go to work to demolish The Lattery of Life, would fairly earn a free admission to the theatre for the remainder of his natural existence, the privilege to descend to his heirs to the end of all time. The truth of the matter lies just where Mr. Brougham has himself placed it-the people want trush, and when the opportunity is presented they will have it, at the risk of broken bones and the slow torture of suffocation. Nor do we think that the management are particularly to blame. "We strive to please" is their motto, as it is the motto of every business man who desires to replenish his purse. And when we assail the wretched farce, and the managers for placing it on their stage, and the unfortunate actors for notpreferring bare-picked bones and mouldy crusts in a garret, our only success is in adding fuel to the flame of popular enthuslasm, thousands being thereby induced to resort to The Lottery of Life for the sake of seeing

the execrable tuing. We are quite sure that Mr. Brougham would prefer to write genteel comedies, even though they should partake of the sensational to some degree; and we are equally certain that the best of our actors and actresses would prefer to ape the manners of men and women who are not fully "prepared for the Devil and his angels." Thus the matter stands, and the public can rest assured that so long as they desire to behold such hybrids as Ine Lottery of Life, in preference to the legitimate drama, the managers, actors, and playwrights, all of whom destre to earn a livelinood like the rest of us, will be forced to carry out their simple motto of "striv-

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